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## NATIONAL ARTS CLUB

carver still uses his mallet. Whether the minute portions can be rendered artistically as well as accurately and expeditiously is still a question to which no satisfactory answer is yet forthcoming. Its opponents assert, for example, that it cannot modify the character of the blow, so as to produce variation in the texture of the finished surface. Its advocates say it can.

The whole question is one that ought to be settled. This cannot be done by examining any number of specimens of work and pronouncing thereon, unless they are carefully compared with a similar grade of work done with the mallet. The latter is generally poor enough. A test should be made by a really artistic craftsman, executing the same design in both manners. Then it would be interesting to hear what he has to say about the matter and what the critics think. One may hope that the verdict would be with the pneumatic power, for labor-saving devices are the order of the day, and it will be well if they prove conducive to artistic results.



### TH E NA T I O N A L AR T S CL U B

In its home at 37 West Thirty-fourth street, a situation admirably central and convenient both for out-of-town and resident members, the National Arts Club has commenced its existence. The house, lately a private residence, has been remodeled, decorated with quiet taste and furnished with a well-proportioned and well-lighted little gallery. Here occasional exhibitions will be held, especially of objects connected with the industrial arts. The first, organized in connection with the house-warming, which is arranged for an early date in October, will be devoted to designs for and specimens of artistic gold and silver work. In addition it is proposed to secure the attendance of several craftsmen, who will ply their craft for the edification of members.

The ground floor is given up to the grill room, which has been decorated by Mr. Charles R. Lamb in Dutch style. The ceiling is cross-timbered with beams tinted green, and

the walls are lined with tiles. A pile of barrel ends, dark toned, with shining brass taps, form a conspicuous section (Alas! decoration only, for they are dummies). But the large, old-fashioned grill is genuine enough, and it will be at the service of members from noon till 1 A. M. The floor above is occupied by the lounging and reading rooms, with the gallery at the rear. The second is given up to the ladies, and the one above it to the smoking rooms, while the offices are in the top story.

The pushing through of this idea of a central Arts Club, open to artists and laymen in all parts of the country, and including both sexes, has devolved upon a handful of men, among whom Mr. Charles De Kay has been most conspicuous. The original idea was his, and has been brought to realization very largely through his persistent optimism and indefatigable exertion. He is now filling the position of Secretary and Managing Director.

The establishment of such a club as this was only a matter of time. Whether the time is yet ripe for it remains to be proved. Supply often stimulates demand. One cordially hopes that it may be so in this case. Its convenience and benefit to out-of-town members will be great; it should be a stamping-ground for residents and its advocacy of the Arts and Crafts movement should eventually give it that *cachet* which is so conducive to the growth and prosperity of a club, especially in a country where specialization is so marked a characteristic. It is not enough to wish it success, members should make a point of rallying to its support. A club cannot be supported by proxy.



### TH E SE C O N D PH I L A D E L P H I A PH O T O G R A P H I C SA L O N

UNDER the joint auspices of the Pennsylvania Academy of Fine Arts and the Photographic Society of Philadelphia, the second Exhibition of the Philadelphia Photographic Salon will be open from October 22 to November 19. The first one, held last year, was a pronounced success artistically and financially. It justified itself immediately and the second is being looked forward to with inter-

## PHILADELPHIA PHOTOGRAPHIC SALON

est. The jury on this occasion consists of Mr. F. Holland Day, of Boston; Mrs. Gertrude Kasebier, of New York; Mr. Clarence F. White, of Newark, Ohio; Miss Frances B. Johnston, of Washington, D. C., and Mr. Henry Troth, of Philadelphia. It is noticeable that the jury contains no infusion of painters, as was the case last year. Then it may have been politic to include them, so as to enforce the fact that the exhibition was to be entirely artistic. But the Exhibition itself proved that conclusively, and the members of the jury need no assistance from painters in matters of art, so far as they relate to this particular branch of it.



### BOOK REVIEWS.

EMBROIDERY, OR THE CRAFT OF THE NEEDLE, by W. G. PAULSON TOWNSEND, Design Master at the Royal School of Art-Needlework, assisted by LOUISA F. PESEL and others; with Preface by Walter Crane; Containing Seventy Illustrations. (Truslove, Hanson & Comba, New York and London.)

While embroidery to-day is considered a graceful accomplishment rather than a great art, as it was in earlier times, there are many who believe that whatever is worth doing is worth any pains to do well. To such this handbook will be extremely welcome. The writer is acquainted equally with the history and practice of the art, has much to say upon what the embroideress should avoid as well as what she should strive for, and describes the various stitches and methods so clearly that with the help of the illustrations any student could master the principles.

"It is really deplorable," the author says, "to think so much time is wasted by clever needlewomen, because they know so little about the construction of the patterns they embroider. A good design is worth good workmanship; both are essential in the production of a beautiful piece of work." The hints given to direct the worker toward true principles of design are both practical and sound; and a desirable feature of the book is the comparatively short space devoted to the enunciation of principles. What makes it at

once so practical and suggestive is the large array of illustrations, which are accompanied by critical notes, pointing out bad as well as good points in the design, and by full information as to materials, colors and methods employed. We can strongly recommend the book to all who wish to be proficient in the execution or appreciation of embroidery.

### THE BIBELOTS.

The same firm of publishers (Truslove, Hanson & Comba) are issuing a series of Reprints for the Book-Lover, dainty little volumes, about 5 by 2½ inches, bound in biscuit-colored calf with tooled design; edited and furnished with an introduction by J. Potter Briscoe, F. R. H. S. Three volumes have already appeared, viz., "Coleridge's Table-Talk," "Herrick's Women, Love and Flowers," and "Leigh Hunt's The World of Books"; while Gay's Poems (selections) is in the press. They are good to the eye and to the touch, of size and shape that will readily slip into the pocket, pleasant to have by one constantly and altogether companionable.



### T H U M B - N A I L   N O T E S

**T** JOSEPH DE CAMP'S picture, "Woman Drying Her Hair," has been bought by the Trustees of the Art Museum in Cincinnati, of which city he is a native.

CLEMENT J. BARHORN has succeeded the late L. T. Rebisso as Instructor in modeling at the Cincinnati Art Academy.

THE OFFICIAL CATALOGUE of the Paris Exposition has been entrusted, after competition, to the Lemercier Publishing House, whose bid was about \$90,000. At the Exposition of 1889 the highest bid was \$40,000. The coming catalogue will comprise eighteen volumes.

FOR COLOR DECORATIONS along the route of the Dewey Parade \$5,000 was appropriated. The appropriation for badges is said to have been \$6,000!

AUGUSTUS ST. GAUDENS is now represented in the Luxembourg, the French Government having purchased copies of some of his works, amongst others a cast of the